

ART AND MUSIC

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# The ART NEWS

Volume XXIX. Number 33—WEEKLY

NEW YORK, MAY 16, 1931

Two Sections - Section Two



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"FIFTH EARL OF PEMBROKE"

ANTHONY VAN DYCK

*Recently sold to an important collector by the Newhouse Galleries, New York and St. Louis*



"THE CRUCIFIXION"

by

PEDRO NICOLAU

Tempera on Panel, 34½ by 41½ inches

School of Valencia ca 1400

Published: Cicerone, 1927.

Zeitschrift für Bildende Kunst, No. 6, 1928.

Collection: Cardinal Mercier of Belgium.

## THE GALLERY OF P. JACKSON HIGGS

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# The ART NEWS

S. W. Frankel, Publisher

NEW YORK, MAY 16, 1931

## Ceramic Art in Loan Exhibit at The Metropolitan

Rare Near Eastern Potteries From Leading Private Owners Show Varying Techniques From VIIth-XVIIIth Century

By M. S. DIMAND

An important loan exhibition of ceramic art of the Near East, comprising chiefly pottery of the Mohammedan era from Mesopotamia, Syria, Egypt, Persia and Asia Minor opened at the Metropolitan Museum on May 12. The exhibition will continue through June 28. We print below the interesting survey of this showing appearing in the May *Bulletin* of the museum:

The generous cooperation of many private collectors, who are lending some of their finest pieces, has made possible this exhibition. Notable specimens come from the Estate of V. Everit Macy and the collections of Horace Havemeyer, Henry G. Lebertson, Edward C. Moore, Jr., Mortimer L. Schiff, Charles B. Hoyt, Sam A. Lewisoohn, Miss Agnes M. Carpenter, John A. Chamberlain, Eustache de Lorey, Alfred F. Pillsbury, James J. Rorimer, and the University Museum, Philadelphia. Supplementing these exhibits are a few examples owned by the Museum. The exhibition offers an exceptional opportunity to students of ceramic art and to the general public to become better acquainted with various processes of ceramic decoration developed by the potters of the Near East. Designers of ornament will be especially interested in the patterns and decorative figure compositions created by Mohammedan artists from the VIIth to the XVIIIth century.

Among the numerous fine exhibits several pieces deserve special mention. A Persian jug with pierced decoration lent by the Estate of V. Everit Macy represents the perfection of ceramic technique. This beautifully shaped jug is sumptuously decorated with arabesques and animals forming an openwork design over an inner wall. The details and part of the ornament are painted black and cobalt blue under a turquoise blue glaze. The inscriptions, which are taken from Persian poems, contain the date a.h. 612, corresponding to a.d. 1215-16. In technical proficiency and beauty of decoration this jug may be regarded as a masterpiece of Persian ceramic art. It is said to have been found in Sultanabad, a center to which many fine Persian ceramics of the XIIIth and XIVth centuries have been attributed. Another noteworthy example of the Sultanabad pottery is a large jar covered with a deep cobalt blue glaze, lent by Horace Havemeyer. The decoration in relief has a more naturalistic character than that of the Macy jug. The animals and birds appear in a freely drawn landscape consisting of trees and shrubs. Its importance is enhanced by the fact that it bears a date, a.h. 681 (a.d. 1282), as a part of the Persian inscription on the shoulder of the vase.

Several beautiful pieces with luster decoration exemplify the development of the floral style from an abstract to a naturalistic one. The luster technique, which was invented probably

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PORTRAIT OF A YOUNG WOMAN

This canvas, which is signed and dated 1541 is included in the jubilee exhibition of the Fleischmann Gallery of Munich, celebrating the 125th year of the firm's existence.

By HANS MIELICH

## COLLECTOR BUYS FINE VAN DYCK

The beautiful portrait by van Dyck, which is reproduced on the cover of THE ART NEWS this week and was recently purchased from the Newhouse Galleries of New York and St. Louis by a well known collector, has been highly praised by three leading experts in this field.

Dr. William R. Valentiner, Director of the Detroit Museum, considers it "a characteristic original work by A. van Dyck, executed about 1640-41. It represents Philip Herbert, Fifth Earl of Pembroke," he continues, "and is the first portrait which the artist painted of him, as the larger version in Dulwich College has not the freedom of execution and brilliancy of color of the picture in question." Professor Hermann Voss, Curator of the Picture Gallery of the Emperor Friedrich Museum in Berlin, also states that the painting in Dulwich College, though larger is "inferior as regards both the verve of picturesque execution and the nuance."

Dr. Gustav Gluck, Director of the Art Historical Museum in Vienna, is the third who certifies it to be a "genuine and characteristic work from the hand of Sir Anthony van Dyck,

## Morgan Named As President of Metropolitan (?)

Reliable reports from various sources which have come to the attention of THE ART NEWS indicate that Mr. J. Pierpont Morgan, long one of the trustees of the Metropolitan Museum, will become its next president, to take the place of Mr. Robert W. de Forest, whose death occurred last week. It is also rumored that one of the leading museum directors of the Middle West has been selected as successor to Mr. Edward W. Robinson, who died on April 18.

excelling in its lively conception and ingenious method of painting." Dr. Gluck, who edits the *Van Dyck Catalogue* in the *Classics of Art Series*, further makes this statement: "I shall mention the above painting in my volume on van Dyck's paintings, the illustrated section of which has already been completed, so that I will reproduce it in a later edition."

(Continued on page 4)

## RARE WEAVES IN CHRISTIE SALE

LONDON—Important Gothic tapestries and embroideries from a famous continental source are to be sold at Christie's on June 11. The following article on this collection by Mr. A. F. Kendrick, late Keeper of Textiles, Victoria and Albert Museum, is published in the *Burlington Magazine* for May, 1931:

To the low countries is due the credit for bringing tapestry-weaving to its best achievement, and this they did before the close of the mediæval period. Since the Renaissance, all that technical skill can do has been done, but in following this road, often with very beautiful results, something of the true character of a tapestry has been lost.

Decorative tapestry, "la seule et vraie tapisserie," is admirably exemplified in the panels of the present collection. . . .

The Tournai panel, circa 1520, of the present dispersal, has the true characteristics of mediæval work, though it was woven in the early years of the XVIth century, when a new order of things was already imminent. The subject is one of the allegories of the Virtues and Vices so closely linked with mediæval theology, in which the weaver takes the moral in his stride,

## XVIIIth Century Child Portraits In London Show

Knoedler Benefit Exhibition Includes Famous Group of Masterpieces, Among Them Lawrence's "The Red Boy"

By FRANK RUTTER

In the *London Sunday Times* LONDON.—Since the famous "Fair Children" Exhibition held at the Grafton Galleries in 1895, the London public has had no opportunity of seeing so delightful an assemblage of XVIIIth-century child portraits as that which Messrs. Knoedler and Co. have got together in their galleries now in aid of the Cheyne Hospital for Children. Though limited in quantity—less than a score of paintings are shown—this loan collection is admirable in quality, and the exhibits generously lent from British private collections include examples of all our greatest masters from Hogarth to Lawrence.

The last, perhaps, is the most splendidly represented, for the famous "Master Lambton" is an outstanding achievement in the oeuvre of Sir Thomas Lawrence. It was last seen in the North-East Coast Exhibition at Newcastle two years ago, and before that was one of the most admired works in the British Empire Exhibition at Wembley in 1924. It should be tolerably familiar, therefore, to most connoisseurs, but it is a work of which one never tires, and both in splendor of color and expression of character is far above the average of Lawrence. The handsome little boy in the rich crimson suit represents, at the age of seven, Charles William, elder son of John George Lambton, afterwards First Earl of Durham, who, according to a contemporary gossip quoted by Mr. William T. Whitley—"Art in England: 1821-1837," pp. 88-89—was known as "the yellow dandy." Hence a ditty of the time:

Mr. Lambton leads the van,  
Pleasant fellow, pleasant fellow,  
Looking quite the gentleman,  
Rather yellow, rather yellow.

Sir Thomas, according to the same authority, first painted this little boy in yellow, a detail which considerably vexed his father. So Lawrence later blotted out the objectionable color and substituted crimson. This story has some technical interest, since it seems possible that the peculiar brilliance and sparkle of "The Red Boy" may be due in some measure to the under-painted yellow. Painted in 1825, this portrait belongs to the very last period of Lawrence, who died in 1830, and his little sitter only survived the painter by one year, for Master Lambton died in 1831 at the age of 13.

Next to this full-length Lawrence in importance, though only of kitcat size, is Gainsborough's lovely oval half-length of "The Hon. Edward Bouverie," lent by the Earl of Radnor. Painted in 1773, the picture shows the thirteen-year-old sitter dressed, as the late Sir Claude Phillips wrote, "in quasi-Vandyck fashion, all in shimmering blue like the famous 'Master But-tall.'" . . . His half-pensive, half-eager look may remind the beholder a little of Vandyck, yet it is pre-eminently true, spontaneous and Gains-

(Continued on page 6)



## RARE FRAMES IN UNIQUE EXHIBIT

By PAUL FIERENS

PARIS.—Mr. Etienne Bignou in conjunction with M. Serge Roche has arranged an important and magnificent exposition of frames for the benefit of "The Friends of Versailles" at the Galeries Georges Petit. This is the first time that an ensemble of this character has been presented in Paris and the showing affords not only an animated lesson in history, but also opportune revelations of taste. This extremely original showing has been most carefully selected with the collaboration of the French museums and numerous antiquarians and collectors. The difficult task of hanging a thousand frames of all types and periods and of a great stylistic variety has been achieved in logical and harmonious fashion.

The objects have been classified by countries and centuries. No room is quite as charming as the gallery where XVIIIth century Venice of Goldoni is evoked in mirror frames of spun glass, bronzed gilt wood and red and yellow lacquer. One sees Spanish examples of capricious and triumphant phantasy; Italian specimens with classic columns and a frame executed by Bernini for the Austrian Court, which is a monumental piece of baroque carving. There are besides, a long series illustrative of French workmanship which, ranging from the Renaissance period down to the simplicity of modern times, carry us through all the variations of Louis XIV, the Regence, Louis XV etc.

Gothic frames are extremely rare. The Musée des Arts Decoratifs and M. Demotte have each lent a specimen in natural oak of the XVth century. From the same period, MM. Trotti and Lebrun have contributed two examples in polychromed oak. Several masterpieces of painting are included in the showing. Among these are "La Lievre" by Chardin from the collection of M. Cailleux and portraits by Francois de Troy, all shown in their original frames. The craftsmanship of the XVIIth century adorns a still life of apples by Cezanne from the collection of M. Bignou, while frames of the Louis XIIIth and Louis XVth period adorn respectively a landscape by Van Gogh from the Bernheim Jeune collection and Renoir's "Bathers" loaned by M. Marcel Kapferer. In order to facilitate a comparative study of techniques certain fine pieces of furniture have been placed close to the antique frames, together with sketches by Melissonier, Oppenord, Pineau and other celebrated ornamentalists, not to mention contemporary engravings.

There is indeed a pure aesthetics of the frame, considered both as an independent work of art and in its relation to the picture which it is to adorn. This should be written in order that people may derive the true moral from this exhibition. One should try to derive from the psychology of the different people certain dominant local characteristics.

M. André Perate, who several years ago made great efforts to plead the cause of artistic framing in Versailles, has today been rewarded, since several of his fine frames which are included in the present showing at the Galeries Georges Petit, have been offered to the Versailles Museum by Mr. and Mrs. Chester Dale, M. Serge Roche and M. Etienne Bignou.



TRASENNA IN MARBLE ITALO-BYZANTINE, VIIIth CENTURY

Loaned by the Brummer Gallery to the important group of Byzantine Art assembled by the College Art Association for the great exhibition opening at the Louvre on May 27.

## Rare Weaves in Christie Sale

(Continued from page 3)

setting the figures decoratively in a pleasant landscape of trees, flowers, animals and birds.

Two other landscape tapestries in the collection have subjects from the usual mediæval repertory. Both belong approximately to the same period, and they are similar in decorative treatment to the first. One (a Tournai weave) has a subject from history or romance, in which the chief actors are "le prince gallo," "le cardinal de gause" and "le viateur," who plead before a king (Charlemagne?) in the foreground.

The other (of Brussels manufacture) shows a medley of Old Testament characters and mediæval moralities. Some would go farther and make of it a contemporary portrait gallery as well. According to this interpretation, "Jesse" in the foreground portrays the Emperor Frederick III; David, next to him, with the harp, is his son, the Emperor Maximilian, and "Salomo," opposite, his grandson, Philip the Fair. The three women behind Maximilian are his first wife, Mary of Burgundy, his second, Bianca Sforza, and Margaret, his daughter. Philip's wife, the mad Joanna, is on his right. The remaining figures are all accounted for as relatives of the imperial house; among them "Spes" in the group on the right becomes Catherine of Arragon, with her first husband, Arthur, Prince of Wales, behind her. The interpretation has the merit of chronological consistency, for the characters are approximately contemporary with the date of the tapestry. In the background two figures draw aside the curtains which protect a shrine (perhaps the Ark?). The tapestry has been divided in mediæval fashion by a slender framework of jewelled columns. The two figures thus isolated at the top, to the right and left, belong to other scenes not here completed. The tapestry is one of a set of three or more in which the whole theme was developed.

Another Flemish panel, of the end of the XVth century, is probably of Brussels manufacture. The Magi, who bring their offerings, are obviously individualized, and here again one might speculate on the portraiture in these figures or among the throng of spectators round the Virgin's throne. In regard to the authorship of the design, tapestry has its own character, which cannot faithfully transcribe a

painter's work; but a picture by Gerard David, or one of his school, might show the figures grouped in some such way. A long "verdure" panel belongs to a type of work which sometimes bears the mark of Willem van Pannemaker, one of the best known of the Brussels weavers. In variety and effectiveness of design it recalls the panel in the old Austrian imperial collection, with the arms of the Emperor Charles V. The shield of arms in the middle is that of John II, King of Portugal (1481-1495); the style of the work would be consistent with the time of his successor, Manoel I the Great (1495-1521), but Mr. Van de Put points out that Manoel did not use the Cross of Aviz, the points of which here appear on the bordure of the shield. The background is covered with flowering plants—roses, pansies, daffodils, periwinkles, dandelions, carnations, poppies, thistles, daisies and others—rendered naturalistically in design and color on a dark-blue ground. In each corner of the tapestry a wreath of fruits tied by ribbons encloses an armillary sphere, used as a device by both kings.

Another long decorative panel of about the same period, but woven in a provincial factory (probably Oudenarde), is of the kind known as "mille fleurs," with birds and hares on a closely packed floral ground.

A small square German tapestry of the XVIth century represents the Nativity, with Saint Joseph and two Angels adoring and the Angels appearing to the shepherds in the background.

Two German embroidered panels are in the collection. Both are done in colored wools on a linen ground. The panel is worked in gold and silver thread as well. The first of these shows an arcade of three arches, more floral than architectural in treatment and provides spaces for the following scenes—the Nativity, the Adoration of the Magi, and the Presentation of Christ in the Temple. A shield of arms is suspended within a wreath in the middle. The panel is supposed to have come from a Cistercian convent. The date, 1592, is inscribed on the altar-frontal in the last scene. The work was probably done by nuns to serve as altar-frontal for their chapel. The other panel is also an altar-frontal, of the latter half of the XVth century. It represents the death of Saint Clara.



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## CERAMICS SHOWN AT METROPOLITAN

(Continued from page 3)

In Mesopotamia some time at the end of the VIIIth or the beginning of the IXth century, is one of the greatest achievements of Near Eastern ceramic art. Remarkable pieces are two large Persian plates lent by the Estate of V. Everit Macy and the bowl dated a.h. 607 (a.d. 1210) from the collection of Horace Havemeyer, all richly decorated with figure subjects, arabesques, and floral scrolls. From the collection of Horace Havemeyer come other specimens of the luster ware usually connected with Raqqa on the Euphrates, where much fine pottery of the XIIth and XIIIth centuries was found. To Raqqa are attributed other types of pottery with painted decoration in black under a turquoise blue glaze or in polychrome under a colorless glaze. One of the finest specimens of the former type is a bowl showing a design of two peacocks which form an ingenious circular composition. The flowing lines of the bodies and the tails are transformed into a beautiful ornament, the creation of a great artist.

To the XIIIth century Persian potters of Rhages (or Rai) we may attribute a luxurious type of pottery with polychrome decoration in a style similar to the miniature paintings. This type is represented in the exhibition by several beautiful bowls lent by Mortimer L. Schiff. In this type of pottery the decoration is painted in many colors over a white, turquoise blue, or cobalt blue enamel. A favorite subject is the story of King Bahram Gur in company with his harpist Azadah, who exhibits his marksmanship by fastening together with one arrow the hoof and ear of a gazelle. The paintings are admirably executed by artists who were trained in the fine traditions of the national school of Persian painting.

The later periods of Persian ceramic art are represented by interesting examples, among other types, of the so-called Kubatcha ware, probably made in northwestern Persia in the XVIth and XVIIth centuries. The decoration consists of charming landscapes freely drawn in black under a blue glaze or in polychrome under a colorless glaze. Pottery of this type has been lent by Horace Havemeyer and Henry Leberthon. Attention is called to our own extensive collection of "Kubatcha" ware in Gallery E 12. In the XVIIth century the Persian potters successfully imitated the Chinese blue and white porcelain. Several excellent examples of these Persian semiporcelains—bowls and large plates—are lent by Edward C. Moore, Jr.



GOLD ENAMEL BYZANTINE, XIIIth CENTURY

Representing the Madonna and Child with Saints, this fine example has been loaned by the E. & A. Silberman Galleries to the important group of Byzantine Art assembled by the College Art Association for the great exhibition opening at the Louvre on May 27.

### MODERN PAINTINGS BRING HIGH BIDS

PARIS.—The collection of modern paintings, water colors, drawings and gouaches belonging to M. R. was sold on April 29 at the Hotel Drouot. It is learned from the *New York Herald*. The success of the sale again proved that collectors of such works are numerous. Among the notable pieces was "Le Violoniste," by Chagall, which was knocked down at 5,110fr. A landscape of the south of France by Dufy reached 4,000fr.; a Corsican landscape by Henri Matisse, 5,000fr.; "La Jeune Fille," by Pasca, 7,800fr.; "Le Clown," on cardboard, by Rouault, 8,020fr.; a study for "Le Repos," by Dunoyer de Segonzac, 12,500fr.; "Le Coq," on wood by Soutine, 16,500fr.; and a picture by Utrillo, 7,800fr.

### INNOCENT FIRM SUFFERS IN FRAUD

The name of a responsible firm is often used as a shield in the perpetration of a fraud. A case in point is that of the "Hudson Forwarding & Shipping Co., Inc.," an old, reliable firm well known in the art world for the shipping and transfer of art objects and valuable paintings. On April 25 an article appeared in the *New York Times* in reference to a seizure of a quantity of drugs, in which the packages were marked "Hudson Forwarding Company," and the presumption would naturally be that it was this company, when as a matter of fact the firm had nothing whatever to do with the transaction. It seems unfortunate that any suspicion should be cast upon this leading firm.



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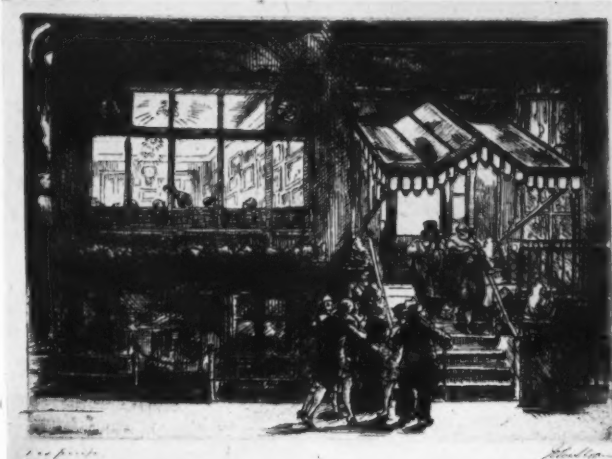
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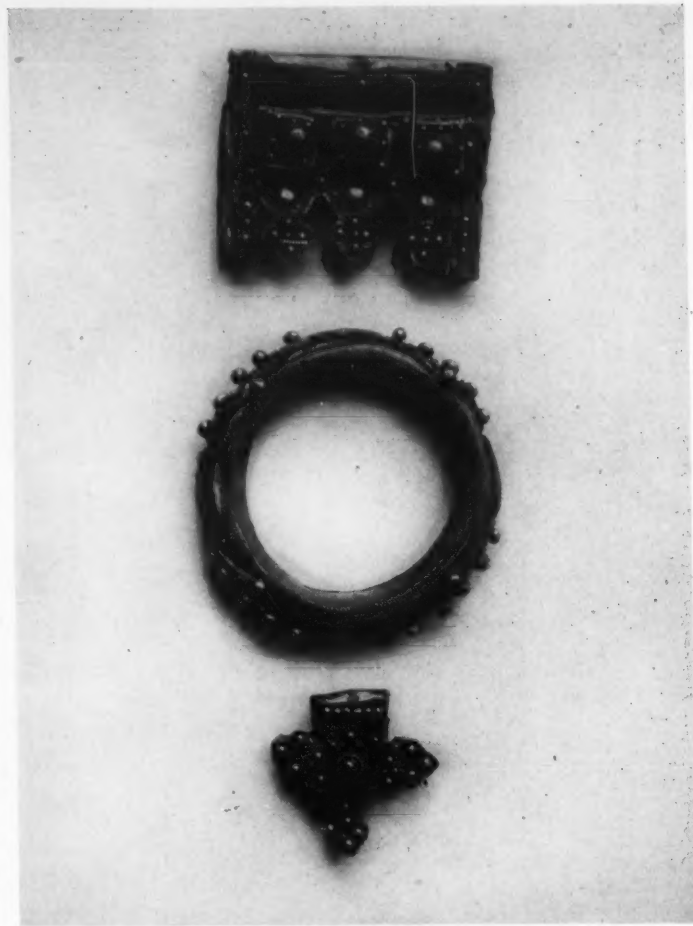
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## ROCHESTER OWNS GHIBERTI RELIEF

Announcement is made in *The Bulletin of the Memorial Art Gallery of Rochester, New York*, that Mr. and Mrs. James Sibley Watson have presented to the museum its first important original example of Renaissance sculpture, a relief in terra cotta of a Madonna and Child of the XIVth century. It is the work, writes G. R. H., of Lorenzo Ghiberti, first of the great line of Florentine sculptors who carried the Renaissance to its finest accomplishment, and exemplifies a happy balance of the qualities of intellectual interest in form and emotional warmth of religious and human sentiment which characterize Ghiberti's finest works. It was created at the turn of the centuries which saw the waning of the Gothic love of formalized line and the Gothic glorification of the religious motive, and the coming of the early Quattrocento which restored the newly unearthed monuments of classical antiquity to Italian sculpture. . . . It is still strongly Gothic in the flowing animation of line in the enfolding outlines of the Madonna and her restless robes—and Gothic, too, in the gracious tenderness of the attitudes and inter-relationship of the figures; but the individualization of personalities—the fact that they are particularized characterizations rather than the hieratic types of a Gothic age, and modeled with anatomical reality—is definitely of the Renaissance. There is a three-dimensional form to the bodies within the folds of their graceful clothing which would not have been possible without the lessons of anatomical and scientific realism learned from antique sculpture. Classical restraint, which was lost in exaggeration in the Later Renaissance, has moderated the realism of the figures to a serene gravity and gives both a quality of inner life which is the source of the spiritual meaning of the work.

Ghiberti has used high relief as his technique, modeling the heads of Madonna and Child freely in space and skillfully foreshortening the left side



BYZANTINE JEWELLED AND FILIGREE ORNAMENTS  
*These examples of the middle period, which were found in Asia Minor, have been loaned by Bachsitz, Inc., to the important group of Byzantine Art assembled by the College Art Association for the great exhibition opening at the Louvre on May 27.*

of the Madonna's face. Even in the lower relief of the gown and mantle there is the presence of rounded bodily form within.

The plastic nature of the material, terra cotta, is characteristically preserved in the treatment of the modeled surfaces. If, as was generally the case, the piece was to have been reproduced in marble, there is no record that that intention was ever realized, for it exists as the unique form of the subject. The rich color—a ruddy brown enlivened by high-lights and a fine

patina—gives warmth of tone and a sense of the nature of the material.

Ghiberti, it will be remembered, was at one time architect of the Cathedral of Florence, a fact of which one is reminded in the beauty of the architectural, niche-like framing of the relief, with its Gothic ogival profile and trefoil in the point of the arch, all preserved in their original form.

Lorenzo Ghiberti of course is best known as a monumental sculptor, and specifically as the maker of the bronze doors of the Baptistry of Florence.

## CHILD PORTRAITS IN LONDON SHOW

(Continued from page 3)

borough's own." Indeed, with its charm of conception and ease and directness of execution this other Blue Boy is a masterly work and deserves as high a reputation as the better-known full-length now in America.

These two portraits alone would well repay a visit to Knoedler's, and there are many others of high interest. Another important loan from Lord Radnor is the celebrated Reynolds, "Lady Catherine Pelham Clinton (afterwards Viscountess Folkestone) Feeding Her Chickens," which, painted in 1781, is universally accepted as one of the outstanding masterpieces of Sir Joshua's later years. Rather earlier, painted in 1765, is "The Hon. John Proby and his sister the Hon. Elizabeth Proby," which is said to have been inspired by Rubens' group of his two sons in the Liechtenstein Collection. The well-known "Lady Gertrude Fitzpatrick as Collina" is a third Reynolds portrait here of great charm and distinction.

Of the Romneys at Knoedler's, the largest and most written about is his group of "The Leveson-Gower Children"—four children dancing in a ring—which Romney took over three years to paint, from November, 1776, to the summer of 1780, or even 1782, according to Mr. Arthur B. Chamberlain, who regards this as "certainly the finest" composition of several figures that Romney ever attempted. Good as

the coloring of this may be, personally I feel there is an even finer sense of quality shown in Romney's later painting of "Master Thornhill," which was highly praised by the late Dr. Bode in his notes on the Alfred Beit Collection. Raeburn's virile and graceful group of "Two Boys of the Family of Allen of Errol," lent by Mr. Leopold Hirsch; Hoppner's charming "Girl with a Basket," lent by Lady Desborough; and Hogarth's small but hauntingly pathetic portrait of "The Hon. Edward Montagu," lent by the Earl of Sandwich, are other conspicuous exhibits in this exceedingly choice collection.

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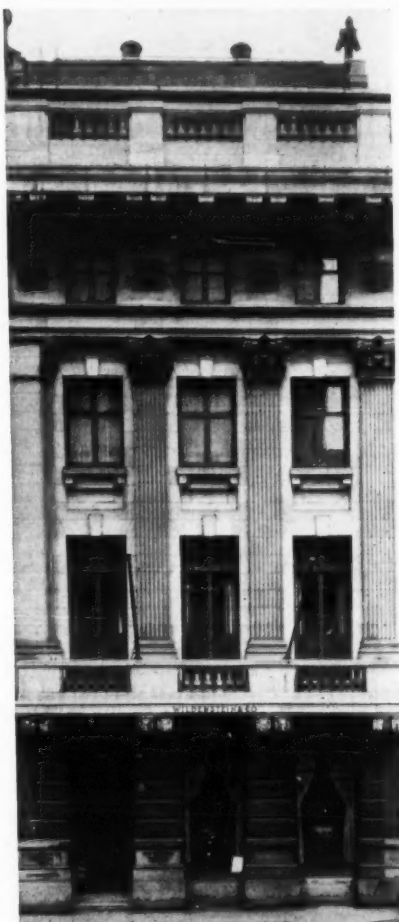
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Because of the character of the buildings, the block between 51st and 52nd Streets is considered one of the handsomest on Fifth Avenue. A rare, if not unique, distinction is given to the block by the fact that it consists of only four buildings.



Number 647 Fifth Avenue (shown between the dotted lines) and the adjoining or twin house, which is still a private home, were built by one of the most prominent architects in the city. The fourth building is the Union Club which fronts on Fifth Avenue and 51st Street and faces St. Patrick's Cathedral and the Rockefeller development.

## Exhibits Hung In Brooklyn for Federation Week

In connection with its Annual Convention the American Federation of Arts is holding three exhibitions at the Brooklyn Museum. One is a collection of fine colored reproductions selected by Mr. Allan Eaton of the Sage Foundation and displayed during the week of the convention. The other two are traveling exhibitions and will be on view at the Brooklyn Museum for the rest of the month. One comprises twenty canvases by as many of our better known contemporary American portrait painters which is just returning from a circuit of the Middle West, South and East, and the other is a more varied exhibition of fifty oil paintings, which, after its month's sojourn in Brooklyn, is just setting out on its travels.

The present policy of our president, Mr. Whiting, is to have each of our more important shows selected by one person. Thus the current art of the Southwest Exhibition was assembled by our secretary, Miss Lella Mechlin; paintings from the 1929 Winter Exhibition of the National Academy of Design by Mr. George William Eggers of New York University and the present show by Mr. Louis Bliss Gillet, formerly exhibition manager on the road for the Macbeth and Milch Galleries and now associated with the Exhibition Department of the American Federation of Arts.

The exhibition of fifty paintings was assembled in a somewhat different way than has been customary with the Federation. As long as its aim has always been to keep the standard of its exhibitions high and to raise it and increase their variety wherever possible it occurred to the assembler

that we might get together a group of finer pictures and attain greater variety by inviting a few pictures from each of the main annual exhibitions of the year instead of selecting from

any one exhibition. Accordingly this was the procedure adopted. The Carnegie International, the National Academy of Design, the Corcoran Biennial, the National Association of Women

Painters and Sculptors, the Allied Artists and the special exhibition at the American Academy of Arts and Letters have all been drawn from. The pictures invited in this way were sup-



"LANDSCAPE"

Included in the jubilee exhibition of the Fleischmann Gallery of Munich, celebrating the 125th year of the firm's existence.

By FRANCOIS BOUCHER

plemented by others invited from the artists themselves or from outstanding one-man shows. The aim has been to present in this way as wide a cross section of current American painting as could be accomplished by an exhibition of fifty pictures. Moreover, it has been our special aim to have the modern idiom in painting competently and proportionately represented.

So you will find such long-recognized masters as Charles H. Davis, Emil Carlsen and Irving Wiles, or the late Charles W. Hawthorne and the late Robert Henri, side by side with the prize-winning painters of the year, such as Maurice Sterne, Leon Kroll and Alexander Brook. We have made a point, furthermore, of having younger painters represented in the show as well as those of established reputation. We feel especially honored by the inclusion of Mr. Johansen's brilliant portrait of our highly esteemed ex-president, Mr. Robert W. de Forest, graciously loaned by him as encouragement to our endeavor.

The exhibition is carefully balanced in types; it contains thirteen figure pieces and three portraits, twelve landscapes, nine marine or beach scenes, seven street scenes in town or city, five still lifes and one interior.

After the remainder of the month in Brooklyn the exhibition goes to the Worcester Art Museum for June, then to Williams College at the time of the session of the Institute of Politics, then to the Memorial Art Gallery, Rochester, N. Y., during the month of their tourist-drawing state fair, then to the two handsome new museums at Dayton and Columbus, Ohio. The exhibition will be dispersed at the beginning of the new year.

I have been deeply touched by the spirit of splendid co-operation and generosity my project has been met with by the artists everywhere. They have given the show whatever merit it has by giving us freely of their best.

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## EXHIBITIONS IN NEW YORK

### Fifty Works From "Salons" Shown at Grand Central

Modern and conservative art fought to a draw in the contest for popularity at the exhibition of the Salons of America which has just closed at the American-Anderson Galleries. The prize of \$50 in gold offered by the Grand Central Art Galleries for the painting or sculpture in the exhibition which received the highest number of votes, will be shared by two painters, one conservative and one modern.

Harold L. Phelan's landscape strongly appealed to the admirers of the conventional in art, while those of more modern tendencies gave their votes to Antoinette Schulte's "Negro Spirituals."

Both of these pictures together with fifty other works selected from the Tenth Annual Exhibition of the Salons of America are to be seen at the Grand Central Galleries until May 26. Some of the artists represented are practically unknown, a few exhibiting for the first time. They are, to mention them in alphabetical order: Horace Armistead, Boris Aronson, Milton Avery, Benn Ben, Theresa F. Bernstein, Emile Branchard, Ann Brockman, Alexander Brook, Glenn Coleman, Louise Cross, Stuart Davis, James E. Davis, Armando Dol Cimmuto, R. Dirks, Elizabeth H. Driggs, Louis M. Elshemius, George Lohr, Gus Mager, William Meyerowitz, Dorothy Eisner, Duncan Ferguson, Ernest Fiene, Leo Fischer, Arnold Friedman, J. H. Frost, Emil Ganso, Wood Gaylor, Edwin Booth Grossman, Harry Hering, Stefan Hirsch, Joseph Kantor, Yasuo Kuniyoshi, Sidney Laufman, Robert Laurent, Charles Logasa, Vincent Spagna, Cesare Stea, Chuzo Tamotzu, Reuben Nakian, Frank Osborn, George Picken, J. Pollet, Jane Kende Rakhit, Jane Rogers, Rudolf Scheffler, Usui Bumpel, A. Walkowitz, Frank Wigglesworth, Marguerite Zorach and William Zorach.

### EARLY AMERICAN PORTRAITS

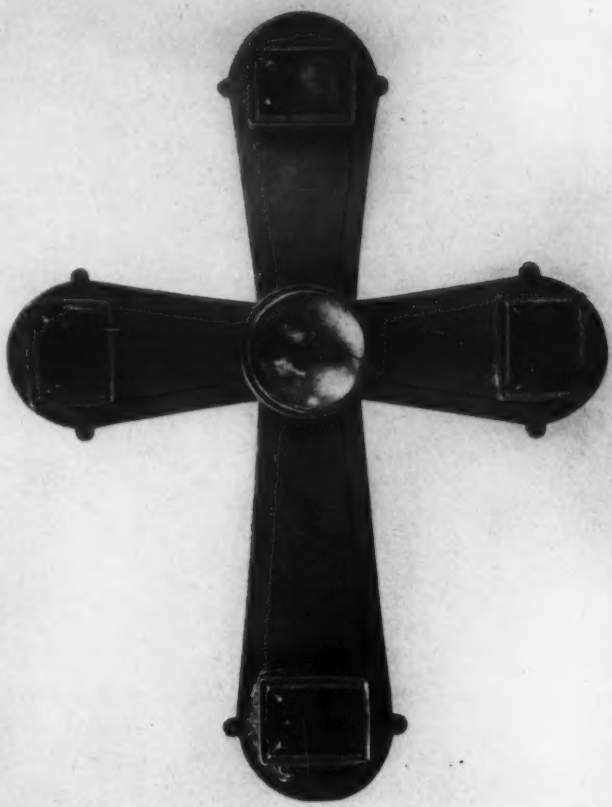
#### Ehrich Galleries

Of the four Gilbert Stuarts at the Ehrich Galleries in an exhibition of early American portraits, the beautiful unfinished study of Delia Tudor is of particular interest in showing the artist's method of laying in his composition and the vitality and sureness of his intention. The head of this charming young woman, who was the grandmother of Charles Stewart Parnell and whom Stuart painted in 1808, is completed, whereas the rest of the picture is only roughly sketched in. The portrait of the engraver, Facius, was done when Stuart as a youth was under the influence of Benjamin West. John Shaw, who was a wealthy New York wine merchant and owner of a fleet of merchant vessels, is supposed to have been painted on Stuart's return from England in payment for his passage. "John Anthony" represents Stuart's Philadelphia period.

The four portraits of Washington in the show offer an opportunity to observe how different in appearance was "the father of his country" as a young man and in his old age, revered and honored. The Charles Willson Peale portrait in which the subject wears the uniform of the Continental Army, represents him as tight-lipped, rather full of face and in the prime of life, hardly recognizable as the same per-

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GOLD CROSS WITH EMERALDS AND ROCK CRYSTAL  
XITH CENTURY

*This example which was found in the Bosphorus, is loaned by Bachstitz, Inc., to the important group of Byzantine Art assembled by the College Art Association for the great exhibition opening at the Louvre on May 27.*

sonality in the large and famous Gilbert Stuart, a copy of which by Sully is here shown. The small well preserved pastel by Sharple, which is one of several replicas by this artist, is a profile with wig and hair ribbons. And the well known, faithful portrait by Houdon in coarse plaster comes from the collection of Viscount d'Hautefeuille in France.

Another familiar portrait is that of

Franklin by Du Plessis in 1778, of which he himself made many copies. There are two Copleys, that of "Mr. Hurd" coming directly from the Hurd family. Sir Joseph Banks (or Bancks), President of the Royal Society, was painted in England about 1775-6. "Domesticity" by Sully, which is typical, is Number 2227 in the Register, which states that it was begun in 1836 and finished in 1841.



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## JOSEPH P. BIRREN

## Leger Galleries

Joseph P. Birren, an artist whose work combines the human appeal with the abstract, is represented in his "Exhibition of Paintings in Tactilism" at the Leger Galleries by six works. Most of them studies in nature, such as "Maytime," "The Almond Grove," "Spring's Festive Boughs" or "The Golden Grove" show his sensitive handling of nature and indicate the sound appreciation of an emotional temperament. His "tactilism" marks a new advent in style, and while Mr. Birren may be termed a modernist he has always regarded craftsmanship and skill as the necessary adjunct of the painter's art. "Three Score and Ten" and "A Village of Contentment" complete the exhibit.

Mr. Birren, a Chicagoan by birth, studied first at the Art Institute, afterward becoming the Founder President of its Alumni Association. He has also studied in New York, Philadelphia, Munich and Paris, and his work can be seen in many collections of distinction including the Chicago Art Commission collection, Union League Club, Illinois Woman's Athletic Club, Chicago College Club, Los Angeles Museum, Washington University Museum, Lauren Rogers Museum and the Pasadena Art Institute.

## LEON DABO

## Ferargil Galleries

Some twenty-five canvases by Leon Dabo, which are now on view at the Ferargil Galleries, give plastic expression to the artist's credo: "The more



GOLD ENAMEL

BYZANTINE, XIITH CENTURY

Representing the Crucifixion, this rare specimen has been loaned by the E. & A. Silberman Galleries to the important group of Byzantine Art assembled by the College Art Association for the great exhibition opening at the Louvre on May 27.

a work of art is poetic, the more it is real." Ranging from scenes in Italy and Greece down to our own phantastic skyline, the artist succeeds, despite certain temperamental limitations, in attaining his essential aim of "seeing beautifully and harmoniously." With a touch that is often Whistlerian, he communicates his own emotions before the quiet ebb and flow of the tide, the somber mystery of storms, the transmutations of rain, mist and night. His poetry is one of quiet and sustained rhythms, dictated by the silent sweep of sky, sea and mountains. The human figure, the moving cloud, the wind blown tree are mere grace notes in this epic harmony. The paintings of incoming and outgoing tide are especially poignant in their lyricism. They often seem to express in pigment the poet's cosmic vision of "the moving waters at their priest-like task."

## ENGLAND TO KEEP BECKET CUP

LONDON—The Duke of Norfolk on May 12 saw one of his family's former treasures, the historic Howard Grace Cup, sold at Christie's, according to a wireless in the *New York Times*. It was expected that American collectors would make strenuous efforts to secure the relic. Crowds gathered to witness the fight for its possession, but the bidding, which started at \$25,000 and rose by \$2,500 stages, was by one man against the reserve. When the treasure was knocked down for \$55,000, loud cheering greeted the announcement that Lord Wakefield had purchased it for the nation. It will have a permanent home in the Victoria and Albert Museum in London.

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Saturday, May 16, 1931

### Publication of Rembrandt Book Is Postponed

Owing to the necessity of further research work, Mr. S. W. Frankel has been obliged to postpone the publication of *Rembrandt Paintings in America*, by Dr. W. R. Valentiner, until early in September. This important work, which will reproduce over one hundred and seventy paintings, is the first book to present a complete record of authentic canvases in private collections and museums in this country by the great Dutch master.

### MELLON DENIES BUYING VAN DYCK

WASHINGTON, D. C.—A report that Secretary Mellon had purchased Van Dyck's "Portrait of Phillip, Lord Wharton," has been authoritatively denied, states a special correspondent to the *New York Times*. This portrait by Van Dyck has been in the Hermitage collection in Leningrad, and Mr. Mellon has bought no pictures whatsoever from Russian collections for his art collection.



SUPERB CHIPPENDALE MAHOGANY WRITING TABLE

Included in the sale of the Henry Hirsch collection, at Christie's on June 10.

### MUNICH FIRM HAS 125th BIRTHDAY

MUNICH.—The E. A. Fleischmann Gallery of Munich, founded in 1806, is now celebrating the jubilee of its 125th birthday, it being probably the oldest art firm in Germany. In the rooms, situated in Maximilian street next to the National Theatre, one sees a fine collection of important pictures by famous old masters. This firm has specialized particularly in fine examples of three schools; the early Spanish, Italian and German. Among the new acquisitions in the first group, are to be mentioned a number of excellent works by El Greco and several fine paintings by Murillo. The Italian school is represented by Titian's splendid "Lucrezia," by some extremely interesting Tintoretto's and by charming works of the Trecento artists, Niccolò di Tomaso and Arcangelo di Cola da Camerino.

The new acquisitions of the early German school include a highly important "Christ Mourned," a very rare, signed work by Albrecht Altdorfer, as well as a fine "Portrait of a Lady" by Hans Mielich, dated 1541, which we reproduce. Of the French XVIIIth century we may mention a lovely landscape by Francois Boucher, also illustrated, while among the numerous English XVIIIth century paintings the wonderful portrait of Mrs. Symmons by Sir Joshua Reynolds (coming directly from the sitter's family) is outstanding. The French XIXth century is represented by an early landscape by Corot (listed in Robaut: 553).



"Artichokes and Tomatoes" by Renoir  
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## THE BYZANTINE EXHIBITION

The splendid spirit of international cooperation which, within recent years, has crystallized in the magnificent assemblages of Flemish, Italian and Persian art brought together in London, is again evidenced in the forthcoming exhibition of Byzantine art, opening in Paris next week. If the present manifestation will, perhaps, appeal more exclusively to scholars than its predecessors, the wealth of interesting material brought forward will be no less remarkable. As its major purpose, the exhibition aims to illustrate the reciprocal influences existing between the art of Byzantium and the outer world—a fascinating chapter in the history of cultural development, revealing that the art of this great Empire, despite its free borrowings from East, West and North, had a powerful and striking individuality.

Due to the tremendous enthusiasm for Byzantine art which existed in Europe during the Middle Ages, the countries outside the limits of what was once the Eastern Empire, will contribute a far greater quota to the Paris showing than Greece, Turkey and Asia Minor, where little save architectural mementoes survive. For the first time there will be united beneath a single roof the rich spoils gathered both before and after the capture of Constantinople by the Fourth Crusade; trophies of carvings and other works of art brought by Venice and other Italian states from the Levant, as well as mementoes of the Byzantine enthusiasms of popes and monarchs who were avid collectors in this field during the XVIth and XVIIth centuries.

Needless to say, the uniting of such rich source material will provide remarkable opportunities to the scholar

for the tracing of architectural and decorative conceptions, technical devices and interesting motives. To the more casual visitor, the showing will have a stimulating imaginative and historical appeal, unfolding in manifold guises the creations of a rich and luxury loving people, insistent almost equally upon beauty of material and beauty of workmanship, in this series of priceless documents, illustrative of the days when the Empire was in the height of its splendor.

## OBITUARIES

### ROBERT W. DE FOREST

Robert W. de Forest, President of the Metropolitan Museum of Art and civic leader, died at his home in Washington Square North on the afternoon of May 6 at the age of 83. His health had been poor for two years, although it was not until ten days before his death that a heart attack confined him to his bed.

Not only had Mr. de Forest been President of the Metropolitan Museum since 1913, but the American wing in that institution was the gift of Mr. and Mrs. de Forest. For twenty-four years he served as President of the Municipal Art Council, a position which failing health forced him to resign in 1929. On March 1 of last year he relinquished the presidency of the American Federation of Arts for the same reason. Another important art organization to which Mr. de Forest gave his services was the Regional Plan for the City of New York.

Mr. de Forest was born on April 25, 1848, on Charles Street in Greenwich

Village, New York City, of old New York stock, being a descendant of Jesse de Forest, the Huguenot exile who in 1623 led the first band of Walloon colonists to this state, who founded Harlem and a statue of whom is to be found in Battery Park. After graduation from Yale in 1870, Mr. de Forest studied law at Columbia and was admitted to the bar before graduation. He would have preferred an artistic career, but entered the law firm of his father and uncles. Later, when his father died, he and his brother formed

## Wildenstein & Co. Acquire 64th Street Property

The well known art firm of Wildenstein & Company, whose galleries are now located at 645 Fifth Avenue, concluded the purchase this week of a fine site for a new gallery at 19 and 21 East 64th Street, to be occupied after the expiration of their present lease. A six story building of classic French design, with spacious galleries for the exhibition of the important French masterpieces in which this firm has always specialized, will be erected in this fine location just west of Madison Avenue.

The property, which it is understood was held at about \$800,000, was secured from G. Irving Hubert and William A. White & Sons, real estate brokers, and comprises a plot of 41x100 feet.

a partnership. In 1872 he married Miss Emily Johnston, daughter of John Taylor Johnston, President of the Central New Jersey Railroad, of which Mr. de Forest soon became legal counsel and in 1902 vice-president.

At the time of his marriage, his father-in-law was President of the then just organized Metropolitan Museum. In fact, Mr. de Forest became engaged to be married on the day the museum was founded, and was associated with his father-in-law in the early struggles of that institution.

Mr. de Forest's interest in art went back to his student days. He believed that every one should have an opportunity to see fine works of art. He felt this to be as important as getting into the country and seeing trees and grass. He and Mrs. de Forest were particularly interested in early American furniture, of which they soon began making a collection, and it was in 1909 at the Hudson-Fulton Exposition that they were impressed by the fact that not a single example of early American furniture was on view. This led fifteen years later to the gift of the American wing to the Metropolitan Museum, which today houses the most important collection of Americana in existence including the de Forest pieces. Being near the date of their golden wedding anniversary, they regarded the presentation in the nature of a celebration of this event.

The American wing was designed as an appropriate setting for early American cabinet-work. It contains the entire Wentworth-Gardner mansion that stood at Portsmouth, N. H., as well as whole early rooms from Dorchester, Newtown and Watertown, Mass., and mid-XVIIth century interiors from New York, Pennsylvania, Maryland and Virginia. At the opening of the American wing, Mr. de Forest is reported to have said:

"Not a single room we have here would have endured had we not given it a refuge place. Here it will always maintain its integrity. We have res-

cued from an undeserved oblivion what our forefathers created in the interests of beauty."

For his activity in civic and social welfare work, at a dinner given in his honor of his eightieth birthday, Mr. de Forest was hailed as the "Abou Ben Adhem" of New York in this sphere—"his name led all the rest," in the words of the poem. This was the occasion on which his service as president of the Charity Organization Society for forty years was celebrated. It was under his direction that the Committee for the Prevention of Tuberculosis was organized in 1902. Two years later he was instrumental in organizing the National Child Labor Committee. Realizing that social workers required a thorough training, Mr. de Forest was the prime mover in the establishment of the School of Social Work. He was also one of the leading spirits in the formation of the New York City Welfare Council.

In 1900 he was chairman of the New York State Tenement House Commission and in 1902 was the first Tenement House Commissioner. As legal advisor to Mrs. Russell Sage, it was he who suggested to her the founding of the Russell Sage Foundation, on the board of which he served until Mrs. Russell's death in 1918, when he became its president. At the time of the San Francisco earthquake, Mr. de Forest's organizing ability developed the Red Cross into a national institution with a home service department to meet national emergencies. He was also one of those responsible for the creation of the Columbia University Presbyterian Hospital at 168th Street and Broadway.

Mr. de Forest was a man of great personal charm and diplomacy—qualities which were instrumental in bringing many art treasures to the Metropolitan which it would not otherwise have received. Under his guidance the Metropolitan became a model for other great institutions created along broad lines capable of meeting changing needs.

Mr. de Forest was the recipient of various honors. Yale, Hamilton, Columbia and New York University have conferred upon him the degree of LL.D. The Société des Architectes Diplômés par le Gouvernement français conferred upon him a medal of honor "for distinguished service as a layman in the advancement of art and architecture." And the National Institute of Social Sciences awarded him a medal for "promoting and maintaining high artistic standards and developing opportunities for culture and exhibiting a high standard of citizenship."

The clubs to which Mr. de Forest belonged were: the Piping Rock, University, Century, Downtown, Grolier, City Midway, Seawanhaka-Corinthian Yacht, City Club, Automobile, National Arts Club of New York, Huguenot Society, Metropolitan Club of Washington and the Jekyll Island Club.

He is survived by his wife, his two sons, Johnston de Forest and Henry Lockwood de Forest, his two daughters, Mrs. H. Rowland Vermilye and Mrs. W. A. W. Stewart, and his two brothers, Henry W. de Forest and Lockwood de Forest of Santa Barbara, Calif.

The will of Mr. de Forest went to probate on Monday, May 11, five days after his death. Most of his estate goes to his widow and his four children. Some \$310,000 was left to public institutions. Of these the Metropolitan Museum of Art is to receive \$100,000, the income to be used every year "to provide free concerts in the museum," in the words of the third of five codicils to the will. To the Federation of Arts he bequeathed \$10,000.

### ALFRED WAWRA

Alfred Wawra, head of one of the best known of the Vienna auction houses, died on April 10 at the age of fifty-four after a severe illness. Wawra, who belonged to a family that had long been in the art business, was one of the leading experts of his city in the field of graphic art and also one of the city's best connoisseurs in the field of antique Viennese art. The Metternich, Beroldingen, Dobmeyer, Miller Aicholz, Emil Weinberger (the latter sold in connection with Leitner and Gluckselig) are only a few of the important art collections which passed through his hands during the last ten years.



"PORTRAIT OF THOMAS GIRTIN"

This fine example of Opie's work has recently been sold by the Ferargil Galleries to Captain D. J. Sickles.

By JOHN OPIE



# DEATH OF GEORGE DURAND-RUEL LOSS TO ART WORLD

The death of George Durand-Ruel in Paris on May 7 has left a great void in the art world. Painters, as well as collectors and business associates, feel a deep loss at the passing of the former president of this famous firm, whose long career was closely linked with one of the most glorious chapters in the history of modern painting. Helpful and sympathetic to the artist, M. George Durand-Ruel gained worldwide fame by his early appreciation of the impressionist painters to whom he gave aid and encouragement in days when few others foresaw that their doctrines would revolutionize the art of the XXth century. He was the first to introduce the work of Manet, Monet, Degas, Renoir, Pissarro and Puvis de Chavannes to America. Dependable and trustworthy, with true prophetic vision for the intrinsic value of painting, he and his brother Joseph sold to Mrs. Henry O. Havemeyer most of the pictures in her collection of modern art, which fortunately for America was bequeathed to the Metropolitan Museum. When Mrs. Havemeyer started her collection as a very young girl she came to this firm with her savings and bought Degas drawings, and thereafter, throughout the long years in which she built up her magnificent collection, found in this dealer a far sighted adviser of unerring taste and vision.

Last July the French government bestowed on M. Durand-Ruel the Legion of Honor as recognition for the good work he had done in furthering the art of his native country. That he was a true lover of art was hardly surprising, since it was "born in the blood," the firm descending from father to son since the establishment of the first galleries bearing this name in the rue St. Jacques in 1803. The business career of George Durand-Ruel, which was almost evenly divided between this city and Paris, was linked with the entire history of the American branch. In 1887, he and his brother Joseph came to this country with their father when he established the New York gallery, and thereafter the two sons spent alternate years in this country.

Born in Paris, sixty-seven years ago, George Durand-Ruel entered the family business at the age of twenty-two. Close friend of Monet and Renoir, he spent his life with artists and art



THE LATE GEORGE DURAND-RUEL  
Photo courtesy of the Durand-Ruel Galleries.

lovers, by whom he was equally esteemed. He is survived by his wife. The firm remains under the control of two nephews, Pierre, former Vice-President, Charles, Assistant-Secretary-Treasurer and Jean d'Alayer, Secretary-Treasurer.

The house of Durand-Ruel was established in Paris, rue St. Jacques, in 1803 by the founder, Jean Louis.

In 1840 his son, Jean-Marie-Fortuné, moved to rue des Petits-Champs, where the galleries remained until 1855, whence they went to 1 rue de la Paix. His son, Paul Durand-Ruel, had entered the St. Cyr Military Academy, but resigned to go into business. In 1867 the galleries were transferred to 16 rue Laffitte, and the three sons, Joseph, Charles and George Du-

rand-Ruel, joined the business in 1887. Mr. Joseph Durand-Ruel's sons, Pierre and Charles, started in business respectively in 1920 and 1927. In 1924 a new gallery was built at 37 Avenue de Friedland.

The New York galleries, first opened in 1887, at 297 Fifth Avenue, have since that period had many migrations, following the shifting center of the city's art life. From its first location the firm moved to 315 Fifth Avenue, where it remained until 1894, when quarters, occupied until 1904, were taken at 389 Fifth Avenue. From that date until 1913, the firm of Durand-Ruel was located at 5 West 36th Street. The present fine building, at 12 East 57th Street, which was erected in 1913, is in the heart of the New York art center.

## MUSEUM OF FRENCH ART ENDS SEASON

The active season of the Museum of French Art, having come to an end with the closing of the exhibition, "Degas and His Tradition," and a lecture by Dr. Léon Vallas on the Colonial Exposition, the gallery of the Museum of French Art will not reopen until October.

As usual, however, the second-floor permanent collections consisting of modern and old engravings, paintings, fine examples of Sèvres and porcelains, furniture, fans, laces, rare books and beautiful bindings, autographs of the kings and queens of France and of the Emperor Napoleon, his wives and son, are on view to the public, and the library and reading-room are open to members, excepting Sundays and holidays, daily from 10 A. M. to 5 P. M., and Saturdays from 10 A. M. to 1 P. M.

Mrs. Chester Dale, chairman of the exhibition committee, who arranged the last three shows at the museums, has advised the director that she has in preparation for the next season several exhibitions, notably among which will be "Renoir and His Tradition." There will also be an historical exhibition, a comparative exhibition (which will probably be contemporary) and others to be announced in due time.

## Detroit Citizens Pay Tribute to Julius H. Haass

Julius Haass actually achieved the goal of happiness through an intelligence that manifested itself in a sincere love of the beautiful things in life, says a writer in the *Detroit Athletic Club News*.

When the wildest bull market in history was raging, Mr. Haass never made a single investment. Millions could have been his; Murillos he chose instead. We shall never forget being with him one day in New York when he bought a small but magnificent Rembrandt. No express company nor porter could touch that priceless treasure. That was brought to Detroit, personally conducted by the new owner—and it was tightly clasped in his arms.

Any one with money can buy pictures, and good ones, too, if he is wise enough to take expert advice, but not every rich collector finds the constant delight in the study of his pictures that Julius Haass found. They were a never-falling source of rest and comfort to him. His friends commented on the fact that he seemed to have found a new world and was enthusiastically studying to make himself a worthy participant in it. There was a boyish naïveté about this enthusiasm, coupled with a serious intent to get to the bottom of the subject, that his friends found as delightful as they found his unexpected knowledge of the wide field of art amazing.

Fine music was just as great a thrill to Mr. Haass, and Detroit should know that the bringing of Gabriellowsky to Detroit and the subsequent development of the great symphony orchestra were due in no small measure to the fiery insistence of the music-loving Haass.

His city could ill afford to lose Julius Haass at this time. His friends will always remember him with the deepest affection.

## 1932 CONVENTION TO GO TO DALLAS

NEW ORLEANS.—In accordance with its policy "to hold every third meeting west of the Mississippi River, when feasible," the Southern States Art League has accepted the invitation of various organizations in Dallas, Texas, to hold its 1932 convention and exhibition in the Highland Park Art Gallery.



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## LIVELY BIDS FOR VAN DIRKSEN ART

BERLIN.—The sale at Lepke's of the collection W. von Dirksen offered a rare chance for connoisseurs to buy valuable objects at reasonable prices. As might be expected, the present financial crisis also exerts its influence on the art market. However despite this drawback interest was lively and dealers bought enthusiastically in anticipation of better times to come. The following are the most important prices:

### FURNITURE

|  |       |
|--|-------|
| A pair of folding stools, Italy, XVI-XVIII centuries | \$500 |
| A pair of easy chairs, Italy, XVIII century          | 900   |
| Four easy chairs, Italy, XVIII century               | 1,200 |
| Pair of easy chairs                                  | 800   |
| Credence, Italy, XVIII century                       | 2,150 |
| Casquet, Tuscan or Roman, XVIII century              | 880   |
| Cupboard, Flanders, XVIII century                    | 860   |
| Baroque table, North German                          | 2,200 |
| Aubusson drawing room suite                          | 5,700 |
| Aubusson drawing room suite                          | 6,000 |
| A pair of easy chairs, Netherlands, XVIII century    | 810   |
| Six easy chairs, Italy, XVIII century                | 1,600 |
| Library, Tuscan circa 1600                           | 1,650 |
| Credence, Italy circa 1600                           | 1,600 |
| Table, Italy, XVI-XVII centuries                     | 1,550 |

### SCULPTURES

|  |       |
|--|-------|
| Two wax reliefs, Spain XVII-XVIII century                | 2,100 |
| Wax relief, Florence circa 1600                          | 1,200 |
| Pietro Bracci, Pope Benedict XIV, terra cotta            | 3,450 |
| Marble bust of a boy, Roman, 1st century A.C.            | 1,750 |
| Stucco relief, Florence, second part of the XVth century | 620   |

### PAINTINGS

|   |       |
|---|-------|
| School of Cima da Conegliano            | 2,600 |
| Master of Vicenza, "Mary and the Child" | 2,800 |
| Tintoretto, "Portrait of a Man"         | 4,500 |
| Snyders, Still-Life                     | 4,600 |
| Lely, "St. Cecilia"                     | 1,700 |
| Piazzetta, "Madonna"                    | 1,250 |

### MAJOLICA

|   |       |
|---|-------|
| Dish, Deruta, circa 1515                              | 3,200 |
| Dish, Deruta, circa 1520                              | 2,900 |
| Plate, Urbino, 1642                                   | 1,700 |
| Majolica vase, Deruta, first part of the XVth century | 1,000 |
| Majolica plate, Urbino, circa 1535                    | 1,000 |

### ENAMELLED AND METAL WORK

|   |       |
|---|-------|
| Limoges dish by Pierre Raymond, 1572                      | 3,100 |
| Copper plaque, Limoges enamel, early XVIth century        | 1,500 |
| Copper plaque, with champeve enamel, early XIIIth century | 3,000 |
| Reliquary, Limoges XIIIth century                         | 2,000 |
| Reliquary, Limoges XIIIth century                         | 2,400 |

### IVORIES AND GLASSES

|   |       |
|---|-------|
| Mary and the Child, French, early XIVth century | 1,900 |
| Casket from the Embracchi studio                | 1,900 |
| Casket from Upper Italy, 1400                   | 1,100 |
| Four ivory reliefs, German, circa 1600          | 1,350 |
| Round glass panes, German, early XVth century   | 4,000 |



BRONZE VASE

BYZANTINE, XIITH CENTURY

*Loaned by the Brummer Gallery to the important group of Byzantine Art assembled by the College Art Association for the great exhibition opening at the Louvre on May 27.*

|  |       |
|--|-------|
| Two square glass panes, German, late XVth century          | 2,400 |
| Glass painting, German, late XVth century                  | 1,100 |
| Netherlandish, late XVIIth century                         | 2,200 |
| <b>BRONZES</b>   |       |
| Figure of St. John the Baptist by Gianbologna              | 1,150 |
| Mercurio, by Gianbologna                                   | 1,100 |
| Bronze figure of Venus Marina, School of Gianbologna       | 1,650 |
| Bronze figure of a Man, Florence, late XVth century        | 2,500 |
| Bronze statuette of Cleopatra, Padova, late XVth century   | 1,050 |
| Nessus and Dejanira, by Gianbologna                        | 3,000 |
| <b>SILVER</b>  |       |
| Stag made of silver gilt                                   | 3,700 |
| Stag made of silver gilt, Augsburg, circa 1600             | 2,400 |
| A pair of Netherlandish silver bowls, late XVIIIth century | 2,300 |
| Portable altar of ebony and silver, Augsburg, circa 1600   | 7,300 |
| A pair of silver bowls, German or                          |       |



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### Colnaghi Leading Buyer in Boerner Sale in Leipzig

The three-day sale by Messrs. Boerner, of Leipzig, of sketches, prints, and engravings from the Hermitage in Leningrad, and from other collections in Russia and from German private collections was ended on April 29, reports *The Times* of London. The collection of Dürer prints brought together by the late Herr Bernard Hausmann, of Brunswick, with some German and Italian drawings of the XVth century and a small Rembrandt collection, were first sold.

The most important works were bought by Messrs. Colnaghi, of London, who obtained the Dürer series of "The Great Passion" for £825, the "Life of Mary" series for £1,050, four rare prints of the unknown master E.S. for £2,800, Rembrandt's "Landscape with Three Trees" for £400, and many others.

The "rare French and English colored prints of the XVIIIth century from the Hermitage" found buyers only with difficulty, and many works of the first order were withdrawn. Messrs. Colnaghi were again among the highest bidders, with £350 for J. R. Smith's mezzotint of "Sophia Western." Debucourt's "Deux Baisers," an example in splendid condition, brought £400, two sporting prints by Smith £340, and Janinet's companion prints, "L'Amour" and "La Folle," £370. Copies of Morland's "Tea Garden" and "St. James's Park" and William Ward's "Portrait of Mrs. Benwell," all in perfect condition, were among those withdrawn for lack of bidders.

The sale closed with a collection of sketches and drawings by old masters—Boucher, Clouet, Jordaens, Rembrandt, Rubens, Ruysdael, Watteau, and many others—from the Hermitage, Charkoff, and other Russian public collections. A private collector in the United States paid £1,100 for Clouet's "Portrait of Elisabeth II," daughter of Henri II. Watteau's "Young Girl Standing" brought £525, Boucher's chalk drawing of a "Young Girl with Servant," £225, his "Venus," £350; while two Hubert Robert landscapes were sold for £550 and £150 respectively. Again many items were withdrawn as the reserve was not reached.

During the sale a Dürer engraving, "Death and the Devil," which was valued at £400, was stolen and has not yet been traced.

### 30,000 Marks for Portrait in the Wendland Sale

BERLIN.—The sale at Ball & Graupe's of the Wendland collection of Lugano was well attended and met with fairly good prices. Among the paintings the highest price was obtained for Baldung Grien's "Portrait of a Man" which went at M30,000. Another "Portrait" by an anonymous Master from the Tyrol, circa 1517, fetched M12,000. Two pendant portraits by Amberger were knocked down at M18,000 while small painting by an unidentified master from Salzburg, circa 1430, representing St. Magdalen, realized M4000. "View of the Giudecca" by Guardi obtained M10,000 and Goya's "Portrait of a Young Lady" brought M21,200.

The highest prices for drawings and prints were the following:

#### DRAWINGS

G. B. Tiepolo: Study leaf.....\$2,450  
Boucher: "Interior of a Kitchen".....1,250  
J. B. Huet: "Venus and Cupid".....1,850  
Delacroix: Sketch book.....1,900

#### PRINTS

M. Schongauer: "The Madonna".....2,000  
M. Schongauer: "Madonna with the Parrot".....5,200  
A. Durer: "St. Hubert".....11,200  
A. Durer: "Madonna with the Hare".....3,000

The furniture was easily disposed of, the top price in this section being a Louis XV bureau plat by Jaques Dubois which reached M17,000.

Other high prices are the following:

Two corner cupboards, French, circa 1725.....7,200  
Easy chair, French, Louis XV.....2,300  
Marquetry commode, Louis XV.....1,670  
Large cupboard, French 1750.....1,900  
Lacquer commode, Louis XV.....6,500  
Lady's secretaire, Louis XV.....2,450  
Marquetry commode, Louis XVI.....3,500  
Round table, Louis XVI.....3,600  
Two etageres, Louis XVI.....3,050  
Clock, Louis XVI.....3,000  
Round table, French, circa 1800.....2,600

The highest prices of sculptures and bronzes are listed below:

Madonna and Child, French, circa 135.....M3,000  
St. Barbara, French, second part of the XVth century.....1,850  
Madonna North of France end of the XVth century.....1,800  
Charles Coyzevox, 1640-1720, statue "Astronomia," Italian or French, XVIIth century, bronze.....2,000  
A pair of bronze sconces, French, 1729.....2,000  
A pair of andirons, Louis XV period.....2,050  
Chinese vase in ornate mount, Louis XV period century.....3,400  
Inkstand, Louis XV period.....1,350  
A pair of sconces, French, circa 1775.....2,400

Among the ceramics the highest price was fetched by a pair of eagles of Chinese workmanship, circa 1700, which were sold for M7400.—F. T. D.

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## FOREIGN AUCTION CALENDAR

### BERLIN

June 2-3—The East Asiatic collection of Gu Li and others.

### Ball & Graupe

June 8-9—The collection of Dr. Max Emden of Hamburg.

June 10—French paintings of the XIXth and XXth centuries from the collection of Willy H. Streit of Hamburg.

### FRANKFORT

#### Hugo Heibing

June 2—The Karl Pfarr collection.

### MUNICH

#### Heibing-Cassirer-Müller

June 10-19—Part I of the Nemes collection.

### COLOGNE

#### Math. Lempertz

May 10—The "A. S." collection of Berlin.

June 2—Furniture and objets d'art from the collection of Dr. Arntzen.

June 9, 10—The A. Schwartz collection.

### LONDON

#### Sotheby

May 18—The final portion of the manuscripts and library of John Ruskin.

#### Christie's

June 10, 11—The Henry Hirsch collection of rare Chinese porcelains and English XVIIIth century furniture.

June 11—Important Gothic tapestries and embroideries from a famous continental source.

June 12—Old masters from the Henry Hirsch collection.

### PARIS

#### Georges Petit

May 20-22—The Bernard Frank collection.

June 3-5—The Hamberg collection of old masters, furniture and antiquities.

#### Hotel Drouot

May 21—Modern paintings and water colors.

### COPENHAGEN

#### Winkel-Magnussen

June 1, 2—The Count Moltke collection of paintings.

## HIGH BIDS FOR OLD CATALOGUES

LONDON—There were very few signs of a "slump" in art on April 21 at Christie's when the important art library of the late Mr. Arthur James Sulley, the picture dealer, of 54 Grosvenor Street, was dispersed, reports the *Times* of London. The competition was largely between picture dealers, London booksellers, though well represented, buying only a few of the less important items. The sale of 182 lots brought a total of £2,370. One of the most extensive purchasers, Mr. E. A. Lewis, was understood to be acting for a Continental client, while Mr. Frits Lugt, of Maartensdijk, Holland, was adding to his own already very extensive collection.

The two outstanding lots of the sale fell to Mr. Lugt, and both would be all but impossible to duplicate. The first of these was a collection of several hundred catalogs of pictures, in 125 octavo volumes, sold in Paris and elsewhere between 1747 and 1875, many with prices and names of buyers; from a start at £10, this fell to Mr. Lugt at £300. A similar collection of many hundreds of sale catalogs of pictures, in 27 volumes quarto, between 1786 and 1883, at Christie's and elsewhere in London, with a volume of index in MS., went to Mr. Lugt for £500, his chief and final rival being Mr. W. Vicars, of Old Bond Street. There were several smaller collections of old French picture sale catalogs, and one of these, in 66 volumes octavo and ranging from 1766 to 1896, fetched £68; another collection of Christie's sale catalogs, 1878-1920, in 42 volumes, with an index volume in MS., brought £80 (both bought by Mr. Lewis).

There were two copies of Graves and Cronin's *History of the Works of Sir Joshua Reynolds*, P.R.A., 1899-1901, which sold for £50 (Stevens and



IMPORTANT CHIPPENDALE WALNUT WRITING CHAIR  
Included in the sale of the Henry Hirsch collection at Christie's on June 10.

Brown) and £46 (Quaritch) respectively; and two copies of T. H. Ward and W. Roberts's *Romney*, 1904, one on paper, £16, and the other on Japanese paper, £17 (both Quaritch)—prices which in each case considerably ex-

ceed those at which these books were published. The two sets of Bode and Hofstede de Groot's great monograph on Rembrandt in eight folio volumes, 1897-1905, both fetched £50, Mr. Vicars buying the set bound in morocco,

## MONTREAL SHOWS FRENCH PRINTS

MONTREAL—Through the courtesy of the National Gallery of Canada an exhibition of 243 contemporary French prints is now being held at the Art Association of Montreal, representing 76 engravers. The exhibition has been made possible by the co-operation of Monsieur Maurice Le Garrec of Paris in assembling the greater part of the collection, and of Mr. Campbell Dodgson, C. B. E., Keeper of Prints and Drawings in the British Museum, in lending from his private collection prints which could not otherwise have been included in the exhibition.

To show in its totality the production of contemporary French engravers and to have the Canadian public appreciate and understand our present school, a supplementary section offers also the works of artists who have died since 1900. Although the arbitrary selection of the date has excluded an engraver like Meryon, it has nevertheless permitted the grouping of Braquemond, Degas, Fantin-Latour, Pisarro, Lepere, Rodin, Willette, Steinlen, Carriere, Helleu, Toulouse-Lautrec, Renoir, Cottet, Lunols, Heyman and Joyau, whose works often explain the evolution of the modern engravers.

## GALLERY NOTES

Mr. and Mrs. Carl Wernitz of the Chicago Academy of Fine Arts have wintered in Abyssinia, Sumatra and French Somaliland, where Mr. Wernitz has accomplished considerable in the way of sketching. At present, they are in Japan for the spring festivals and art exhibitions.

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## Confessions of An Art Critic

By HENRY TYRRELL

Note: Mr. Henry Tyrrell, who was formerly art writer on the *Evening World* and later under Herbert Bayard Swope, art critic on *The World*, wrote the following story for "The End of the World," recently published by former *World* editors and writers. It is *THE ART NEWS'* good luck that it was not finished in time to be included.

During a quarter of a century I was connected with *The World*, not by contract, but by a sort of gentlemen's agreement. And as I am not a gentleman, there were various interruptions which prepared me, in a way, for what has just happened. As Roy McCardell used to say, once aboard *The World* it was almost impossible for a man of ordinary inability to get himself fired. It required the sinking of the ship finally to drown me out.

My getting on, in the first place, had been due to a singular chance. In casting about for freak features calculated to boom the Metropolitan section, then in its early infancy, *The World* took on two newly landed Frenchmen, brothers who were also twins, and looked, acted, dressed and wore their whiskers exactly alike—so much so, that half the time it seemed they themselves could not tell one another apart. Their names were Alphonse and Gabriel Chanteau (the bona fide originals of Alphonse and Gaston—"After you, my dear Alphonse"), and they were supposed to be comic artists. One of them could draw fairly well, the other not at all, but no one knew which was which, so it was necessary to hire them both. They were indeed two hearts that beat as one, though they got paid for two. No matter what break they made, the editor couldn't do anything to the bad brother for fear of gross injustice to the good one by mistake, involving possible libel suits and breach of contract. I got out of many a tight place by accusing them jointly, for the twins never learned a word of English, and Don Seitz got me to pilot them about town and write the weekly story of their bizarre adventures. This soft assignment lasted about a year, then the novelty of Alphonse and Gabriel wore threadbare, and they

were shipped back to that dear Paris, where they made the front page once again by marrying a pair of pretty twin sisters.

With the departure of the French "Siamese," my occupation was temporarily gone. But by that time I had sufficiently dug in as a *World* free lance, so work continued to be found or invented for me. As an unsatisfactory experiment, I showed marked versatility. Eventually, being unpopular anyway, I was made art critic of *The Evening World*. Honestly, there weren't no such animal. *The Evening World* at that time did not recognize art stuff as anything fit to print. As for me, I liked art, the little I knew of it, too well to criticize it—which I took to mean knocking it, of course. But here was a chance to learn, as well as earn, something. The season was unpropitious, being early summer, when the artists had gone back to nature and the dealers' galleries had their shutters closed, like all the other gambling houses. However, there was the Metropolitan Museum of Art, then under the directorship of Sir Purdon Clark, an Irish baronet of rare culture and wit, who was always good for a story. Once a month he received representatives of the press, showed them the museum's new accessions, and released the *Bulletin* two or three days in advance of publication, thereby providing us with a bunch of ready-made copy. It was his own comment and persiflage, however, that we most eagerly sought.

The first time I attended one of these gatherings, there was a new Corot on view—and Corot was still a name with which to conjure. Sir Purdon looked quizzically at the canvas, and said:

"Corot in his long lifetime must have painted seven or eight thousand pictures. If we include those of pupils who imitated his style, and to whose work he would often obligingly put his signature. Yes, let us say eight thousand at the outside. Now, it is a matter of Custom House record that in the last two or three decades at least 25,000 Corots have been imported into the United States alone."

This was the beginning of a certain skepticism, not to say cynicism, that has characterized my lucubrations on art, artists and connoisseurs ever since.

Another influence, the most vital of all, that entered into my somewhat belated art education, was Alfred Stieglitz. Stieglitz was the original protagonist of modern art in America, and his little loft gallery at 291 Fifth Avenue was a storm centre of radical ideas.



RARE CHIPPENDALE MAHOGANY TRIPOD TABLE  
Included in the sale of the Henry Hirsch collection at Christie's on June 10.

Cezanne, Picasso, Matisse, Brancusi and the douanier, Rousseau, no less than our own native Marins and O'Keeffe, had an exhibition home here before the local arbiters who now fawn upon them had learned to spell their names. I always loved the atmosphere of "291," which Stieglitz manages to preserve essentially if not quite intact even unto this day, at An American Place on Madison Avenue.

My "Up and Down Picture Lane" in *The Evening World* failed, it happened, to score an unequivocal success. Some readers were good enough to say, that while they neither knew nor cared anything about art, they liked to read my column. Perhaps that was the reason. To be sure, I had a plausible alibi. Although "Picture Lane" dragged along for some years, I never could count on a full column of space, nor

upon regular days of publication. The stuff was only a filler, cut down to fit into gaps. The make-up man was the destiny that shaped my endings, rough-hewing them as he would.

When Herbert Bayard Swope dashed into the executive editorship of *The World*, in 1921, there was something doing, and I grasped the opportunity which comes only once in a lifetime, if ever. Swope gave me the whole page of the Sunday paper, and I shared honors as well as desk room with such men as F. P. A., columnist; Heywood Brown, book reviewer, and Deems Taylor, music critic. Of course I had a royal time, and no sooner was I in the big game than I determined to play my hand for all it was worth. I undertook to persuade Swope that the least he could do was to send me to Europe in May, for the Paris Salon and the British Royal Academy exhibitions. Always willing to do the least he could

—and moreover, I suppose, wearied with my importunities—in a moment of desperation he told me to write out for him a specified program of just what I wanted to do, and what it would cost. I did that thing—and believe me, I was no piker. I figured that my project would be turned down anyway—and it looked as though I was right in such surmise when weeks passed without a word from the great editor. At last, one day, he rushed by without even looking at me, and life's darkest moment seemed to have struck. But as he reached the far end of the corridor he turned suddenly and shouted: "Oh, by the way, Henry, I've decided to send you abroad."

That was Swope's Napoleonic way, and it turned out a glorious victory, at least from my point of view. I had my Paris jaunt for four successive spring-times, finally extending my itinerary into Spain, where Velasquez at Madrid and El Greco at Toledo gave perfect fulfillment to my capacity for artistic emotion.

It could not last forever, and eventually I was content to settle down to sub-editorial routine work on the *Sunday Magazine*. It was delightful to go to picture shows only when I liked, and then not to have to write about them. I could look my fellow beings in the eye and say: "No, I'm off the art, and leading a straight life." At the same time, this did not estrange me from what I most cared for, the association with artist friends, especially those on *The World*, such as Bob Ament, Herb Roth, Leo Kober, Sam Cahan and Earl Eisfeller.

These lines being destined for "The End of the World," I suppose I must at least mention that strange, eventful finish. To some it meant terror and dismay, to all a sense of bereavement and regret. Personally, I have seen in it a boyish dream dramatized—for I used to wish I had lived in the time of the French Revolution. The heroic excitement of that last night of *The World*, followed by the forlorn hope of reorganization so valiantly led by James Barrett, made undying history.

Last scene of all, I descended by the freight elevator to the basement, totting my obsolete ironclad typewriter, to make exit to the subway through the silent and deserted pressroom. Suddenly, in the middle of the darkening passageway, I was startled by the gruesome sight of a hangman's noose, tied in new hempen rope and suspended from a beam overhead. Some bitterness in that parting symbol! For my part, if I had wished to leave a souvenir, it would have been a good-luck horseshoe, since many of my happiest days have been spent in this same old World Building on Park Row.

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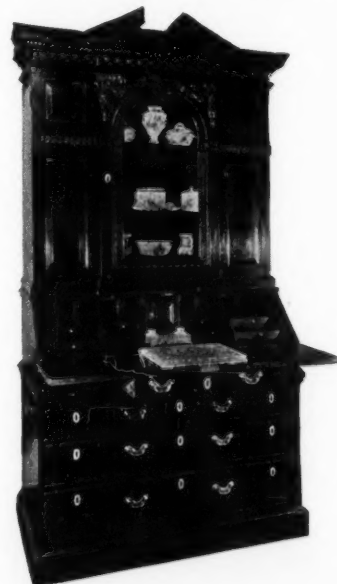
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FRONTAL FRAGMENT OF A SARCOPHAGUS  
Loaned by the Brummer Gallery to the important group of Byzantine Art assembled by the College Art Association for the great exhibition opening at the Louvre on May 27.

## LONDON LETTER

by Louise Gordon-Stables

The lament that portrait painters have had sparse gleanings for some time past has been somewhat discredited by the large proportion of portraits in the current Royal Academy. We know that not every portrait is a bona-fide commission. Some are sprats to catch herrings, some are labors of love. But there are certain types of portraits that clearly tell their tale as monetary transactions—those of the prosperous city man, for example, and of the rather uninspiring lady, his wife. Portraits of this class are here in goodly number.

There is no official "royal portrait" this year, for, although there is one of His Majesty, King George, and another of Her Highness, the Duchess of York, neither is royal in the usually accepted meaning of the term as applied to painting. That of the King by an artist but little known to the majority, one John Berrie, is a totally undistinguished piece of work, which, had it not been for the exalted character of the sitter, might never have graced the walls of Burlington House. James Quinn's portrait of the duchess,

and more particularly of her pink satin gown, is a craftsmanlike piece of painting, stressing royalty in no way.

As for other portraits, Augustus John was in a jovial mood when he painted his portrait of the Irish poet, William Butler Yeats, a dashing rollicking mood, which saw nothing of the usual die-away, wilting phase of poetdom. It is quite Celtic in spirit. It actually has the feeling that animates Yeats' writing, so that one looks in it for no closer personal likeness. His other portrait, that of Viscount D'Abernon in his peer's robes, is a flamboyant piece of work. The Viscount might complain that his robes have not been taken seriously, so theatrically have they been treated, and that his legs have been jocularly depicted with something less than the solidity they merit. Probably the artist considers that state robes and peers' legs should not be taken too solemnly.

Among the revivals of "conversation pieces," T. C. Dugdale shows a portrait of Sir Robert Witt in his famous library of reproductions of old

masters. Since it is a presentation portrait from members of the Art Collections Fund, it is particularly appropriate that a picture should be given not only of the man but of the enterprise that has colored his life.

Another artist who has turned his attention this year to the so-called "conversation" type of portrait is Philip Connard in two groups of "The Arthur Chamberlains" and "The Esher Family," respectively. Both are conspicuous for the admirable way in which they are keyed, and provide, it might be added, far more careful portraiture than the usual XVIIIth century "conversation piece."

As for Orpen, this well known paint-

er has very different subjects in his "Pavlova," treated with an airy grace and the lightest of touches, and his "Edward Baron," an imposing canvas in his most effective manner. When he comes to such a theme as "Palm Sunday" and essays to treat it in primitive fashion, he falls far short in achievement. Such a manifestation is a little bewildering. It is hard to reconcile it as the work of the same man whose portraiture shows such grasp and mastery.

The number of small canvases in this exhibition is another striking feature. This reflects contemporary conditions as affecting not only the housing problem but also the situation be-

tween artist and buyer. Incidentally, it has its advantage in that it has encouraged the production of small tempera works, some of which are most decorative in quality, and has discouraged the production of these showy, sprawling canvases of the past, so greatly in need of condensation. In a room devoted to these small works is one by Walter Sickert, a sort of modernized Madonna and Child. The composition is strangely individual, as if the figures had been flung upon the canvas with total disregard for the space to be filled. But the thing lives. The modeling of the heads is extraordinarily interesting, and the color is admirable.

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## Calendar of Exhibitions in New York

**Aberman Galleries, 50 East 57th Street**—American and British marine paintings and prints.

**Thomas Agnew & Sons, 125 East 57th St.**—Paintings, drawings by old masters.

**12 American Place, 500 Madison Avenue**—Arts and crafts by pupils of the Heslian Hills School. Weekdays, 10 to 6; Sundays, 3 to 6.

**Arden Gallery, 460 Park Avenue**—Garden sculpture, frescoes, furniture and garden accessories of Mayan, Spanish-colonial and American Indian inspiration. Woodcuts by Gertrude Hermes. Frescoes and paintings on wood by George Ashley, through May.

**Arvest Galleries, 42 West 57th Street**—Annual spring exhibition, throughout May.

**Art Center, 65-67 East 56th Street**—The 10th annual exhibition of advertising art, through May 21. Posters by Federico Seneca, through May 23. Paintings by Demetrios Foulanos, through May 20. Opportunity gallery, Mexican crafts, arts and crafts. Drawings, paintings and prints by Erika Giovanna Klein and etchings by Rudolf Schönberg, May 21 through May 30. Work by students of Pratt Institute, May 18 through May 30. Work by students of Brercliff School, May 22 through May 26.

**Babcock Art Galleries, 5 East 57th St.**—Paintings, water colors and etchings by American artists, through May.

**Balme Galleries, 102 East 57th Street**—Sculpture by Maillol, Despiau, Renoir and Bourdelle.

**John Becker, 520 Madison Avenue**—Water colors and drawings by Jean Charlot, through May 30.

**Belmont Galleries, 576 Madison Avenue**—Primitives, old masters, period portraits.

**Boehler & Steinmeyer, Inc., Ritz Carlton Hotel, Suite 720**—Paintings by old masters.

**Bonaventure Galleries, 536 Madison Ave.**—Autographs, portraits and views of historical interest.

**Bourgeois Galleries, 123 East 57th Street**—Paintings and drawings by contemporary French artists, arranged by the Galerie Zborowski of Paris.

**Bower Galleries, 116 East 56th St.**—Paintings of the XVIIIth, XVIIIth and XVIIIth century English school.

**Brooklyn Botanic Garden, 1000 Washington Avenue**—Five hundred paintings of the flowers of India by John Alexander Decades, through May 21.

**Brooklyn Museum, Eastern Parkway, Brooklyn**—First exhibition by the American Union of Decorative Artists, and Craftsmen (the AUDAC), to July 1. Exhibition of creative design by first-year pupils of Pratt Institute.

**Brownell-Lambertson Galleries, 106 East 5th Street**—Crystal, glass and ceramics by contemporary artists and designers, through June 13, and a modern dining room designed by Hammond Kroll, until July 1.

**Drummer Gallery, 55 East 57th Street**—Paintings and drawings by Steinlen, for the season.

**Eberhard Galleries, 13 East 57th Street**—Early Chinese bronzes.

**Butler Galleries, 116 East 57th Street**—Currier and Ives lithographs, throughout May.

**Carlberg & Wilson, Inc., 17 East 54th St.**—XVIIIth century English and French portraits, primitives and sporting pictures.

**D. Car-Delbo Gallery, 561 Madison Avenue**—Paintings of Italy, Egypt and Morocco.

**Ralph M. Chait, 600 Madison Avenue**—Important Chinese porcelains.

**Chambran Galleries, 556 Madison Avenue**—Permanent collection of French paintings. First one-man show in America of paintings, etchings, etc., of Marcel Vertès.

**Charles of London, 52 East 57th Street (the Heckscher Building)**—Paintings, tapestries and works of art.

**Contemporary Arts, 12 East 10th Street**—Retrospective show by seven artists, May 19 until September 1.

**Daniel Gallery, 600 Madison Avenue**—Group show by American painters.

**Delphic Studios, 9 East 57th Street**—Mexican group show.

**Demotte, Inc., 25 East 78th Street**—Greek, Romanesque, Gothic and Egyptian works of art.

**Herbert J. Devine, 42 East 57th Street**—Permanent exhibition of early Chinese bronzes, jades, pottery, paintings and sculpture. Most unusual collection of Scythian art.

**Marion Dougherty, 142 East 53rd Street**—Art for ancient and modern gardens.

**Downtown Gallery, 113 West 13th Street**—Paintings of flowers by American contemporary artists, through May 30.

**A. S. Drey, 650 Fifth Avenue**—Paintings by old masters and works of art.

**Dundensing Galleries, 5 East 57th Street**—Summer exhibition of paintings by Americans. Paintings by Arnold Blanch, Herman Frank, Konrad Cramer and Arnold Wiltz.

**Durand-Ruel Galleries, 12 East 57th St.**—Exhibition of French paintings.

**Educational Alliance, 197 East Broadway**—Annual exhibition, May 17 until June 1. Open from 4 to 6 and from 7 to 10 P. M. daily, except Friday evenings and Saturday afternoons.

**Ehrlich Galleries, 36 East 57th Street**—Miniatures by American artists of American subjects, and early American paintings (Copley, Stuart, Sharples, Peale and Duplessis).

**Ferargil Galleries, 63 East 57th Street**—Art for the garden. Paintings by Leon Dabo, through May 23.

**Fifty-sixth Street Galleries, 6 East 56th Street**—Permanent exhibition of frescoes by Gauguin. Flower and garden paintings and a mural decoration by Irene Weir, B.F.A. Garden Sculpture, through May.

**Gainsborough Galleries, 222 Central Park South**—Old and contemporary masters.

**Gallery of Living Art, 100 Washington Square East**—Permanent exhibition of progressive XXth century artists.

**Fusnel M. Gatterdam Art Gallery, 115 West 57th St.**—Paintings by American artists.

**Goldschmidt Galleries, 730 Fifth Avenue**—Old paintings and works of art.

**Grand Central Art Galleries, 6th Floor, Grand Central Terminal**—Fifty works selected from the recent spring Salons of America, through May 25.

**G. R. D. Studio, 58 West 55th Street**—Painting and sculpture by Enid Bell, E. Madeline Shiff, Chuzo Tamotzu and Elizabeth Nottingham, through May 23.

**Grolier Club, 47 East 60th Street**—Old masters from the Boehler & Steinmeyer collection until June 1. Illustrated German books, through May 30 (from 10 to 6).

**Harlow, McDonald Co., 667 Fifth Ave.**—Miscellaneous prints, through May.

**Marie Harriman, 61 East 57th Street**—French contemporary art.

**Heeramanek Galleries, 724 Fifth Ave.**—Early Indian art.

**Galleries of Myron Holmes, 7 East 58th Street**—Early American glass.

**Import Antique Corporation, 485 Madison Avenue**—Antiques and art objects, including importations from the palaces of the former Russian empire and French, English and Italian furniture of the XVIIIth, XVIIIth and XIXth centuries.

**P. Jackson Higgs, 11 East 54th Street**—Authenticated old masters.

**Edouard Jonas of Paris, 9 East 56th St.**—Permanent exhibition of French XVIIIth century furniture and works of art. "Primitive" paintings and paintings of the XVIIIth century French and English schools. Paintings by Iwan F. Choultsse.

**Kennedy Galleries, 785 Fifth Avenue**—Chinese and Japanese subjects by Bertha Lum, through May.

**Keppel Galleries, 16 East 57th Street**—Miscellaneous exhibition of prints.

**Thomas Kerr, Frances Bldg., Fifth Avenue at 53rd Street**—Works of art, paintings, tapestries and antique furniture.

**Kleemann-Thorman Galleries, Ltd., 575 Madison Avenue**—New drawings and monotypes by Albert Sterner.

**Kleinberger Galleries, 12 East 54th St.**—Old masters.

**Knoedler Galleries, 14 East 57th Street**—Woodcuts and engravings by Dürer, throughout May.

**Kraushaar Galleries, 680 Fifth Avenue**—Water colors by American artists, through May 30.

**J. Leger & Son, 695 Fifth Ave.**—Representative exhibition of old masters, until July 1. Paintings by Joseph Birren, through May 30.

**John Levy Galleries, 1 East 57th Street**—Old masters and English portraits. Paintings of Mexico by Paul O'Higgins, selected by Frances Flynn Paine, May 18 through May 30.

**Little Gallery, 29 West 56th Street**—Hand wrought silver by Edward E. Oakes and Margaret Rogers.

**Macbeth Gallery, 15 East 57th Street**—Selected paintings and etchings by American artists, until June 1.

**Macy Galleries, 34th Street and Broadway**—Prints by Gordon Grant.

**Maurel Gallery, 689 Madison Avenue**—American and European paintings, water colors and engravings, until May 24. Weekdays, 11-6; Sundays, 2-6.

**Metropolitan Galleries, 730 Fifth Avenue**—American, English and Dutch paintings.

**Metropolitan Museum of Art, 82nd St. and Fifth Ave.**—Lace and costume accessories, the gift of Mrs. Edward S. Harkness, Gallery H19, through August 31. Prints (selected masterpieces), Gallery K41. Prints acquired during 1929-30. Galleries K 37-40. Indian and Indonesian textiles, Gallery H15, through September 15. Loan exhibition of the ceramic art of the Near East, through June 28.

**Michaelynn Galleries, 20 West 47th Street**—Oriental rugs, old tapestries, chenille carpets.

**Milch Galleries, 108 West 57th Street**—Selected paintings by American artists.

**Montross Gallery, 785 Fifth Avenue**—Work by contemporary American artists, beginning May 18.

**Museum of Modern Art, 750 Fifth Avenue**—Memorial exhibition of the collection of Miss Lizzie P. Bliss, May 17 (at 2 p. m.) throughout the summer.

**Morton Galleries, 49 West 57th Street**—Oils and water colors by young Americans, through May 30.

**National Art Gallery, Hotel Plaza, 59th Street and Fifth Avenue**—Exhibition of furniture and objects of art.

**J. B. Neumann, New Art Circle, 9 East 57th Street**—Paintings by Fega Blumberg, through May 20.

**Newark Museum, Newark, N. J.**—French design, modern American paintings and sculpture and the Japanese loan collection of Japanese art, until July 1. Historical exhibit tracing the history of Newark from 1669 to 1930, until May 24.

**Newhouse Galleries, 11 East 57th Street**—XVIIIth century portraits and landscapes.

**New York School of Fine and Applied Art, 80th Street and Broadway**—Exhibition of work by students, through May 18.

**New School for Social Research, 66 West 12th Street**—Work by young American artists.

**Arthur U. Newton, 4 East 56th Street**—Paintings by old and modern masters.

**New York Public Library, 476 Fifth Ave.**—"Forgotten Print Makers," through November 30. New York today and yesterday (Vernon Howe Bailey and W. H. Wallace). Views of American cities.

**Park Gallery, 561 Madison Avenue**—Decorative flower pieces by Bes (Mrs. Lawrence Wright).

**Frank Partridge, 6 West 56th Street**—Old English furniture. Chinese porcelains and paneled rooms.

**Frank K. M. Rehn, 683 Fifth Avenue**—Selected group of American paintings.

**Reinhardt Galleries, 730 Fifth Avenue**—Old masters and contemporary French and American masters.

**James Robinson, 731 Fifth Avenue**—Exhibition of old English silver, Sheffield plate and English furniture.

**Roerich Museum, 310 Riverside Drive**—Work by students of the Master Institute of Roerich Museum, May 19 until June 10.

**Rosenbach Galleries, 202 East 44th Street**—Antiques and decorations. Important historical manuscripts from Columbus to Hoover.

**Schulthels Galleries, 142 Fulton Street**—Paintings and art objects.

**Schwartz Galleries, 507 Madison Avenue**—Marine paintings and fine prints.

**Scott Fowles, 680 Fifth Ave.**—XVIIIth century English paintings and modern drawings. Paintings, drawings and rare bronzes by Rodin, Epstein and Despiau.

**Messrs. Arnold Seligmann, Rey & Co., Inc., 11 East 52nd St.**—Works of art.

**Jacques Seligmann Galleries, 3 East 51st Street**—Paintings, tapestries and furniture.

**Silberman Gallery, 133 East 57th Street**—Paintings, objects of art and furniture.

**S. P. R. Galleries, 40 East 49th Street**—Summer show of paintings.

**Marie Sterner, 9 East 57th Street**—Summer show of American and foreign paintings.

**Stora Art Galleries, 670 Fifth Avenue (entrance on 53rd St.)**—Greco-Buddhist and Gothic-Buddhist sculptures.

**Valentine Gallery of Modern Art, 69 East 57th Street**—Summer show of modern French paintings.

**Van Diemen Galleries, 21 East 57th St.**—Paintings by old masters.

**Vernay Galleries, 10 East 54th Street**—Exhibition of early oak furniture, paneled rooms, porcelain and sporting prints.

**Wanamaker Gallery, an Quatrieme, Astor Place**—American antique furniture attributed to Goddard, Townsend, Seymour, McIntire and others.

**Weyhe Gallery, 704 Lexington Avenue**—Five new lithographs by Diego Rivera. Miscellaneous group of American prints, through May 23.

**The Weston Galleries, 122 East 57th Street**—Antique and modern paintings.

**Wildenstein Galleries, 647 Fifth Avenue**—Old and modern paintings by well known masters.

**Yamanaka Galleries, 680 Fifth Avenue**—Works of art from Japan and China.

**Howard Young Galleries, 634 Fifth Ave.**—XVIIth century Italian paintings, including work by Tintoretto, Boltraffio, Luini, Lorenzo de Credi and others.

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## NEW YORK AUCTION CALENDAR

Plaza Art Galleries  
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May 16 at 2:15 — Sale of fine French furniture, silverware, etc., mainly property removed from an estate, from the Hotel Plaza and other sources.

Silo Galleries  
40 East 45th Street

May 16, afts. — Sale of American furniture.

May 21, 22, eves. — Sale of miscellaneous paintings. Exhibition begins May 19.

National Art Galleries  
The Hotel Plaza  
(The Rose Room)

57th Street and Fifth Avenue

May 21, 22, at 2. — Sale of French and English furniture of the XVIIIth century, Renaissance tapestries, oriental rugs, textiles and objects of art, the property of Mrs. Mitchell C. Harrison with additions from other sources. Exhibition begins Sunday, May 17, from 2 to 5.

## JAPANESE EXHIBIT OPENS IN NEWARK

The important collection of Japanese art, which is to be lent for a period of five years to the Newark Museum by Herman A. E. and Paul Jaehne, went on view on Thursday, May 14.

Of unusual interest in this exhibition are the many and varied antique textiles including ecclesiastical, theatrical and other ceremonial robes. Part of the Jaehnes' sword furniture (the other part being lent to the Metropolitan Museum), their rare lacquers and a few bronzes also form a valuable part of this aggregation.

The Japanese exhibit will be followed by one on Chinese and then by another on Persian art.

## HARTFORD

The Wadsworth Atheneum is having an exhibition which is attracting more than the usual amount of popular interest. The work of five Parisians is on view. Pavel Tchelitchew, who returns more and more to the XIXth century tradition after his surrealist capers, Christian Berard, in whom one detects the influence of Picasso, Eugene Berman, the architecturally minded, Leonide, bringing the tang of the sea and Kristians Tonny, showing his Netherlandish tradition have a comprehensive group of paintings and drawings. This work has been lent by various dealers and private collectors, with the exception of one etching by Tonny, the property of the Wadsworth Atheneum.

## BALTIMORE

Through the generosity of Miss Blanche Adler, the museum has come into possession of a marble head of the goddess Aphrodite, an exquisite example of Greek sculpture.

Carved out of Parian marble (circa 320-300 B. C.) the dreamy countenance of the deity bespeaks the human charm of the School of Praxiteles. Parian marble, a stone much used by Greek sculptors and architects, was quarried in the Isle of Paros. It is called by ancient writers "lychnites," in allusion to the fact that the quarries were worked by the light of lamps. With the exception of a slight restoration on the nose, the head is in an excellent state of preservation and traces of warm coloring with which the Greek statues were tinted are discernible. The soft delicate modeling of the features is enhanced by the elusive half-smile playing about the mouth. The eyes, looking off into space, possess a languid expression.

Found in the Island of Lemnos, it was acquired by a Parisian collector, eventually passing into the hands of Mr. Joseph Brummer of the Brummer Galleries of New York, from whom it was acquired by Miss Blanche Adler.

The acquisition by the Museum of such a notable example of Greek sculpture forms the nucleus of what we trust may be the development of a collection of classical art rich in rare specimens.

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FRAGMENT OF A GLASS GOBLET COPTIC, IIIrd CENTURY, A. D.  
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## S.S.A.L. CIRCUIT SHOWS SELECTED

NEW ORLEANS — The Southern States Art League announces that its ninth circuit exhibitions will be selected about the middle of May and that organizations desiring either of the two collections to be sent on tour may obtain information from headquarters at 7321 Panola Street. The eighty paintings and prints to be chosen are from the eleventh annual exhibition in the Telfair Academy of Arts and Sciences in Savannah, Ga. The artists represented live in the territory covered from Virginia to Texas and from Missouri to Florida. Collection "A" which consists of the larger pictures, is suitable for art galleries and museums, while collection "B" is more appropriate for informal exhibitions in clubs, schools and colleges. Seven of the prize-winning pictures are in the former group and eight in the latter.

## PROVIDENCE

Some sixty-seven paintings from the Baltimore Pan-American Exhibition of Contemporary Paintings is on view at the Rhode Island School of Design until May 27. The exhibition includes work from Canada, Argentina, Bolivia, Brazil, Costa Rica, Cuba, Ecuador, Guatemala, Paraguay, Uruguay and Peru. On view also until May 17 are a group of drawings by John Singer Sargent, medals by Filippo Sciarata, and the work of the students of the museum at the Fontainebleau School of Art.

## MILWAUKEE

The Layton Art Gallery has recently acquired an interesting example of the work of the well known artist Harriet Blackstone. Miss Blackstone had an exhibition of her work at the Brooklyn Museum last year.

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